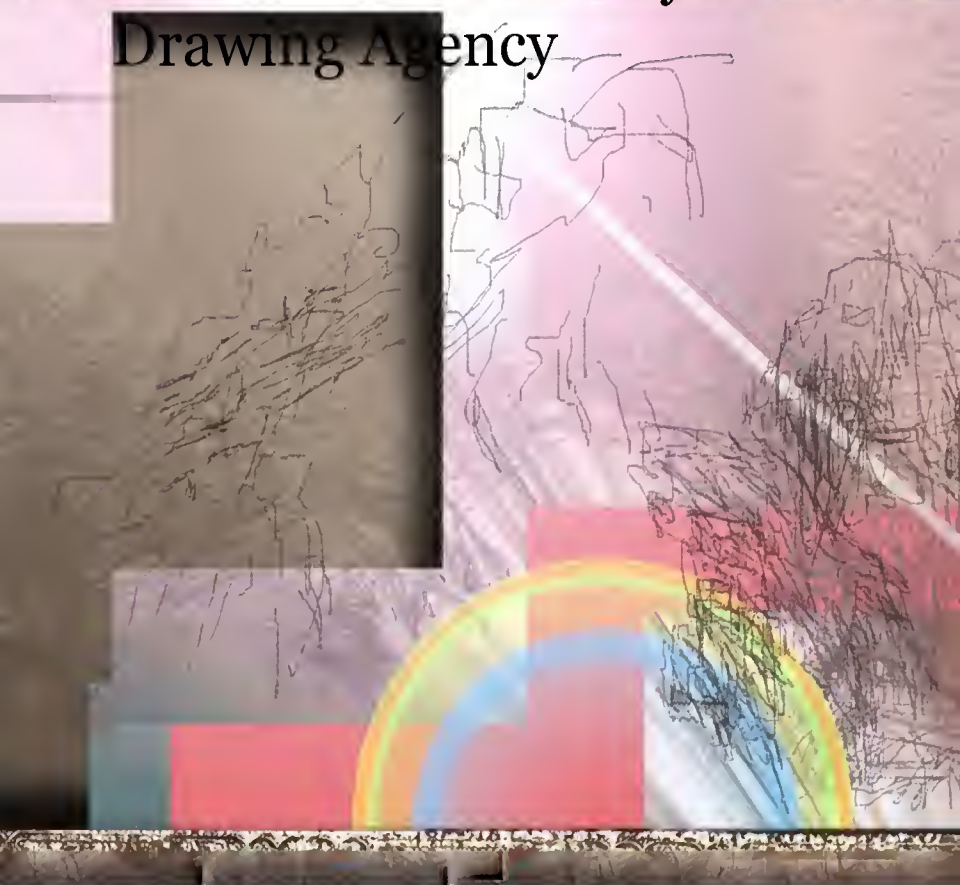


Vincenzo Desiderata di
Cythera/Anti Kythra
Meta Materials of Cyber
Drawing Agency



Vincenzo Desideratata di Cythera/Anti Kythra
Meta Materials of Cyber Drawing Agency

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A tight packing structure for metal atoms indicates a spherical surface projected from valence overlaps of underlying construction which would then be similar to the idea of a square root and this has been omnivorously abstracted here as a glass on glass status of cubist guitar squared... along with my characteristic inversion of the form which would be fourth dimensional as in a drawing on an inverted or extroverted surface seen from the others autonomy. Drawing follows titled: glass on glass cubist guitar squared”...

Materials art metamanifesto: I become interested in the verity that x does not ever = but as a chiasmus shows only a manifest. The drawings start to separate out a direction of contrast between levels of materiality within the scope of recognition to circumstances they partially generate partially become. The series of project heading comprising this particular archive thus find the frotagé or drawing touch is the haptic massage and is (as well_ the etchant or reveal through apparent material processes allegorically created in the software argument interactions with drawing as the action linking the associative topos both adjunctive and transitive- the verb of the allegory as mentioned which strictly speaking is the visual rhetoric generated via art and language as in the first instance the primary case of art about art the always present language.

As a flagship and proem I will start with a an unusual reference to VanGogh and the series Vincenzia Desidurio di Cythera /Anti Kythera indicates via the reference of Cythera as on one hand the vigil of Watteau and on the other the adjacent Island upon which was shipwrecked and early Greek analog computer, successively quoted by Duchamp as for example the mechanical waterfall/ballet of The Given... and this give can be extrapolated in some sense and retaining the aura of a protoccomputer in the use Vincent made of the perspective frame which unlike Durur's interest in objectivity was instead introverted to express a distortion via the mechanical means and in so doing we encounter as it were the art manifest of terministic screens i.e. the rhetorical term for seeing the world through language. To return to x, which becomes a member of my allegory in the grand tradition of “madame x” I have the specific reference to Vincent as a result of one of the archive projects which is Artists-As-Institutions Critique and of various artists and their interviewers made works on that thematic, on of the critics being Bicer Curiger interviewing Franz West (who's :uncle chairs I take

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to represent the alchemic tradition per Jung to psychology of the “homunculus”?).. Curiger turns out to be involved with VanGogh museum and I remember her articles at a time each started to give a reference to VanGogh as a qualitative agent towards which expressionism this particular slant offer this particular rather different angle...

Drawings follow titled “X Hight Excitement of Tight Packing o f 4th dimensional mtl atoms through collective matrix of Primae Fascia Sketchbook Fabricia and a follow up thematically “Stylus Mm.mnsr.. x hight in mirror w. dove tail and successively linked to flare over write and photo fields in time as no space rhabdos reed the rhea mode”

The world of VanGogh at Arles was a transubstantiation of the Midi Canal arriving to Mediterranean and so to Cythera displaced to his Japan yet in the tradition of “code” one may endow topologically to his frame of reference (The Arles troubadours as town to town callers whose accent eluded the Norman Conquerors) at the status in which we interpret his passion, for me I think of the song of the sun, and the sounds buried in its mantle to arrive at the cortex after millions of years, this flowering meets my expectations of appropriating the unexpected in its own light.

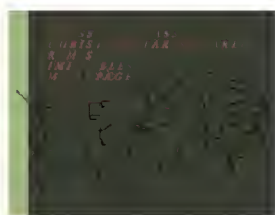
Drawings follow titled “Desidirio di Vincenzia @ Bacon’s View from Lucien’s Couched Draw” and” Turtle Tracks Day and Night” as well as “Language Intuition of Primeval Wall of Fire”



To Place VanGogh as an artist his identification to the
Ukiyo Pop art needs to be backtracked to China and the
port of fHanchou where the grandfather of xao xuequin
author of the Dream of the Red Pavilion (ensconced in an
allegory via “Red Studio” thread of VanGogh via Matisse)
. The Grandfather vitalized the port financially and
particularly focused on publishing, according it became an
art center and famously that of the Eight Eccentrics of
Hangchow of which WanYangee, color in the ink, ink in
the color has the transference from Tang Yin the latter of
which would seem prototype of the ambivalent aesthetic
Bao Yu as homunculus via the jade (born with magic jade
in mouth i.e. he was a statue so to speak specifically”:
Guanyin). Balthus’ landscapes are heavily motivated, in a
like sense by Fan Kuan, in the drawing here I channel
Wang Yanqui channelling Tang Yin at the distance he
places between Liz Tang and FanKuan and Official
painting.

The previous title 1 picture on x height theme is
quoted in this as “mm.mnsr xhight” and the thematic
of neurological model of media semiotics is specified
beyond the interlacing of complexly differentiated
and co defining fields as alloys and alloys
poesis and poetics within themselves to also then a
sense of the digital skin which I have previously
indirectly identified through the idea of etchants or
the analytical approach to a created matrix the more
so that cyber drawing metamaterials emerge to all

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such recombinant poetics towards which in the title the fields are differentiated on the one hand by anamorphic lense disturbance which each mark a layer of the skin so to speak which becomes over written in the familiar Pollock mood. There is then as well on the other hand a quoting through overlays of successive historical photo process as (are) as well (then) a tonic. The conflation in title of stylus, rhabdos, reed, give the etymology of the Pollockian stick. The anamorphic pictorial x hight as excited and exalted to the title now as indispensable as Hawksmoore and reed gives the tune of rhea,(hiding Zeux in reeds from Cronus) where then the mysterious etymology of rhea can be seen at last to all along have been hidden in plain view as so from Rembrandt's reed too Fango's bamboo splinter and Bollock's branch of the branch (speidos- bough in Greek and even then there a stripling of L Bourgouoise).

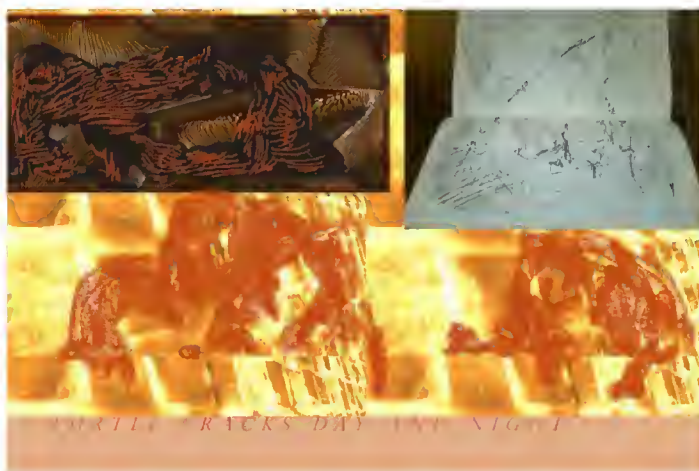
The Drawing "Solarium Cortical Integration" has to do with an oddity in my drawing where one kind of marking symbolizes visual resonance and another sound values : the drawing focused on the left side of sheet is visually like intaglio and carving while outside that realm the drawing has a burr like dry point, the first has to do with architectural laps, overlaps, butting adjunction while the latter is

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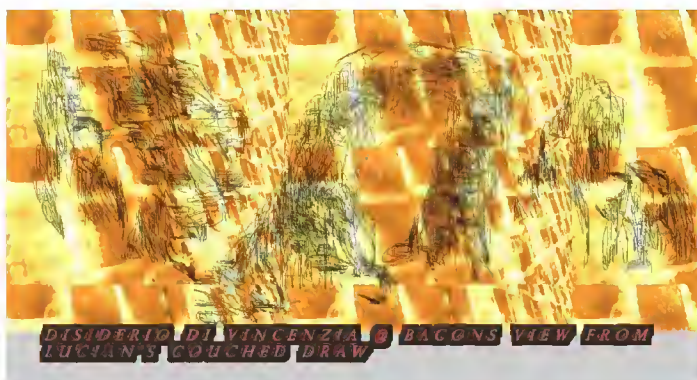
transitive aureation and the sheet itself is meant to relate the field to an intuition of the primal wall of fire the sun gives as a time capsule in which within its cortex sound waves take thousands of years to get from center to surface. Thus a kind of put to Occupational “cortical Integration” and the root in Occupatio as broad splintering of meaning which then is suggestive in turn that just as there is the difference between connection and connexion so perhaps between fluxus and fluxious as it were, if the former is as of Artaut et al to disregard agency and the latter more Conceptual highly integrative of agency. When Davinci suggested drawing on a curved mirror surface he was archly suggesting the internal drama of the light entering matrix events wherein drawing on a curved surface can reverse and so of verso the verse of rhea thresholds.

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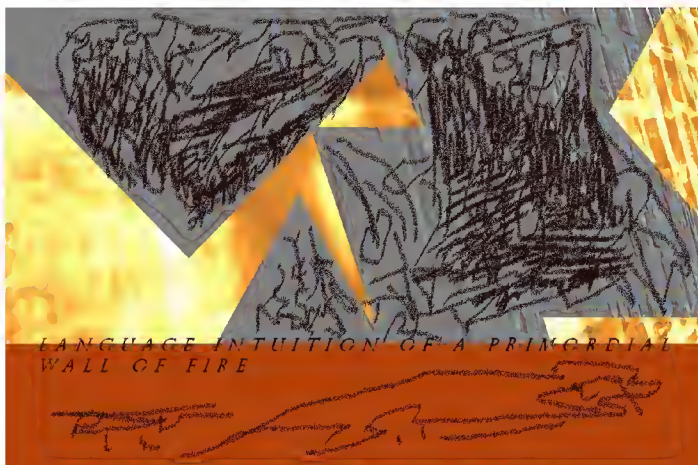
Vincenzo Desidirio Tethys and Arles Troubadores
Picking up from Bacon @ Lucians Couched Draw
If Vincent's perspective machine was a proto computer
inversion of mechanical means in concert with impression
as an idea linked to printform as sympathico intellectually
with optical mix as a natural print form then the roads
down Arles were suggestive of "code": the Arlesians sent
Medieval troubadours or news callers whose dialect was
inpenetetrable to the conquering Normans advanced by the
Bayeux tapestry of events...The art form of VanGogh
similarly was very in the open as journalistic style but his
journey was a diversion from the path of the Midi Canal
as to reach the Mediterranean and hence Cyther as instead
within his motivation towards Japan...

In this drawing the perspective frame of VanGogh is
related to the introduction of a tipped up perspective as
well as a relation to the artist most similar to VanGogh-
Holbein in an inverse kind of introspective way and his
particular use of anamorphic form or distortions which
gather to perspective at a certain point... a dye like section
similar to the concerns of the Orphic art is related to an arc
like sculptural which integrates that transparent center to
the opaque obsession of the impasto regime adopted as
VanGohs overwriting of Courbet.. The stray light is
another form of "anamorphic" there fore as adouble
anamorphic is entantiomorphic in the sense of a double
hermeneutic.



From a Conceptual interest in agency you can look at impressionism as motivated by the agency of mechanical reproduction in that to begin with their appreciation of Goya and his snarling titles brought to bear the artists publication space in which for example the imagery of Bonnard or Vuillard interacts with the presence of printed text. The relation of VanGogh's perspective machine as inverting the proprietary status to a subjectivity is an offshoot of the associations made between optical mix as a natural printing form of nature, and the print form "impression" which also introduced the idea of serial art, hay stacks, waterlilies of Vincent's autobiographical mode. In my series I have taken the idea of "after image" to Conceptual mode relating my early archive in which drawing were photographed out of hand in my near environments, forcing them to be a kind of print. In the involved tableau and network of ensuing computer drawing I now place a similar image photographed by the computer of drawing in hand before the cam in order to place an "after image". In the odd world of pictorial logic an after image may be an after image in one place and not in another, as kind of corollary to "passage"

Vincenzo Desiderata did Cythera/Anti Keystroke Meta Materials
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Achilles and turtle have found their way into Rap music as signs of the feedback loop and with origins perhaps in Offstage as rap goes about imitating all the available world as a track. In considering Fango and the the perspective machine pronto computer distort :

Comport: I have an interest in relating this picture as a reference to starry night and the intertextual aspect of Heraclitus (“the Dark”) the first quote is from Empodocles of Accragas, the second is Heraclitus:” And having looked at only a small part of existence during their lives, doomed to perish swiftly like smoke they are carried aloft and and wafted away, believing only that upon which as individuals they chance to hit upon as they wander in all directions, but every man preens himself on having found the Whole; so little are these things to be seen or be heard, or to be comprehended by the mind! But you, since you have come here into retirement, shall learn- not more than mortal intellect can attain

Heraclitus gives a string of responses:

- 1- Although all things come to pass in accordance with this account men are like the untried when they try such words and works as I set forth distinguishing each thing according to its nature. But other men are oblivious of what they do awake just as they are forgetful of what they do asleep . Uncomprehending they hear like the deaf, the word is their witness, absent while present
- 2- The fairest order in the Cosmos is a heap of random sweepings

3- What comes from sight , hearing ,
learning from experience this I prefer

4- Eyes are better witnesses than ears

By the last I believe he states his relation is to
Empodocles, not Homer.

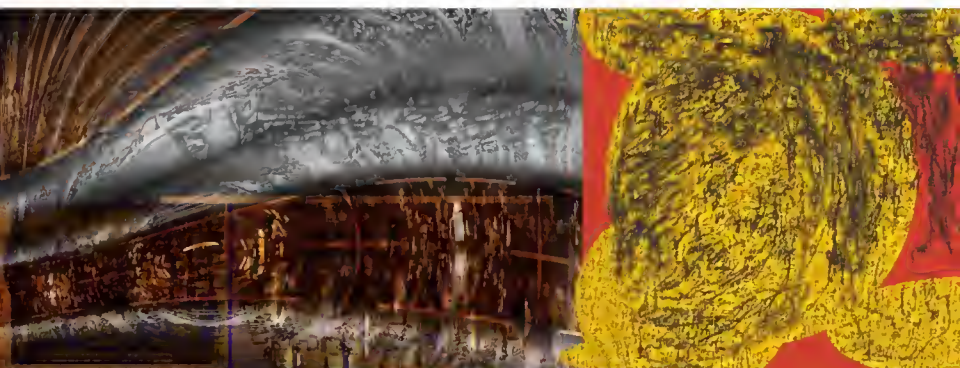
The perspective machine: Durur, VanGogh,Eakins,
Duchamp indicates a perspective object i.e. the object is
not in perspective so much as is, in object status, a distinct
entity, that which sees, is the viewers body embodiment if
along the way to configurations, the somatic semiotic.

How can that sculpturotectural entity be stated, released,
entered, as becoming?

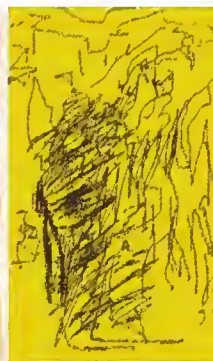
New threads in the Baueux: these are panels I am placing
on the Bayeux museum

(bayeuxmuseum@bayeuxmuseum.com (mailto:
bayeuxmuseum@bayeuxmuseum.com)) messenger
concerning the cultural threads of cultures own
invasion as related from Baueux to Diego...



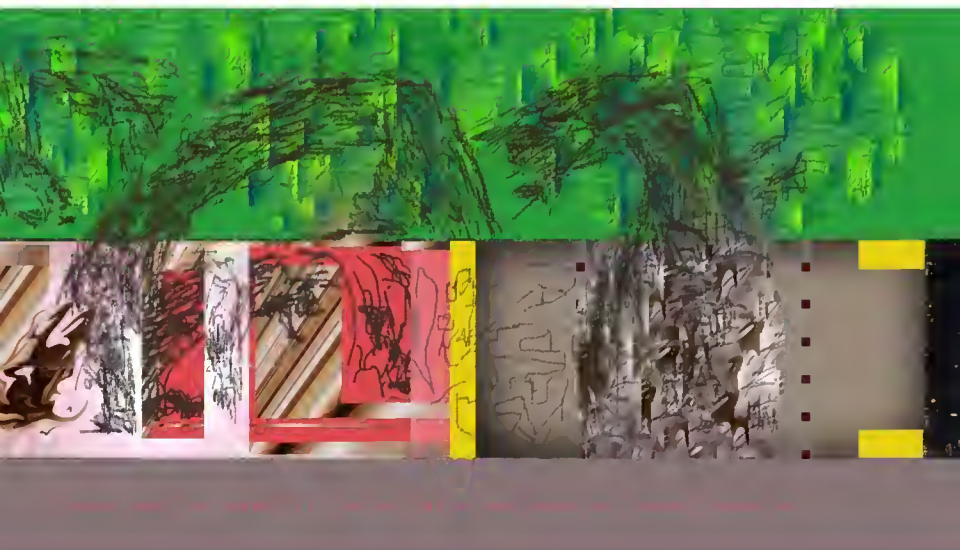


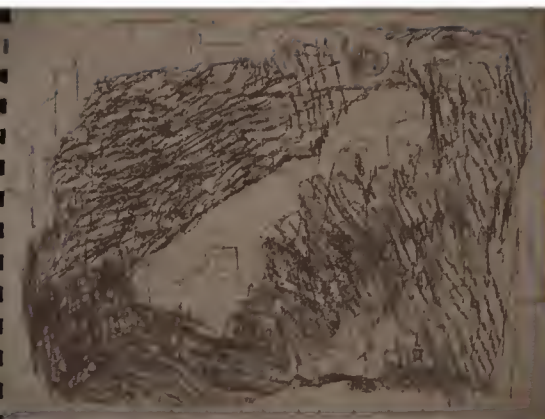




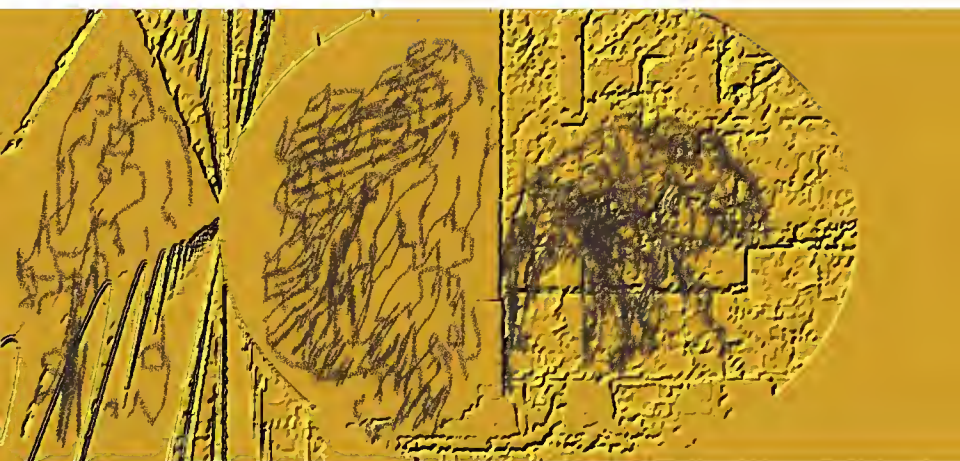


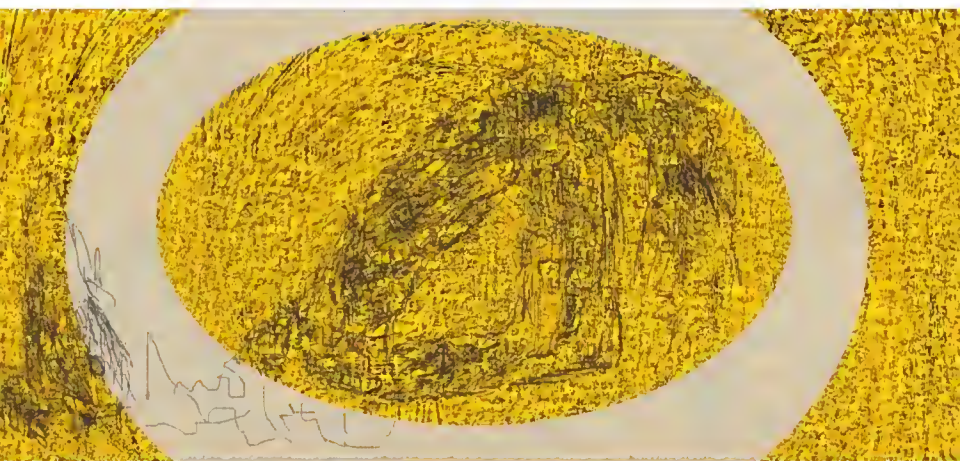
















DAY IN THE LIFE OF A FISH





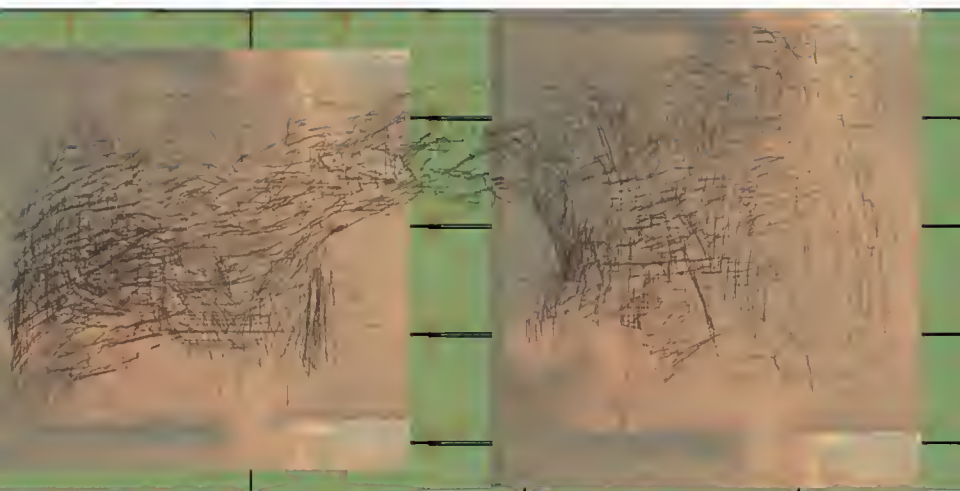
DAY IN LIFE OF FRESCO 3





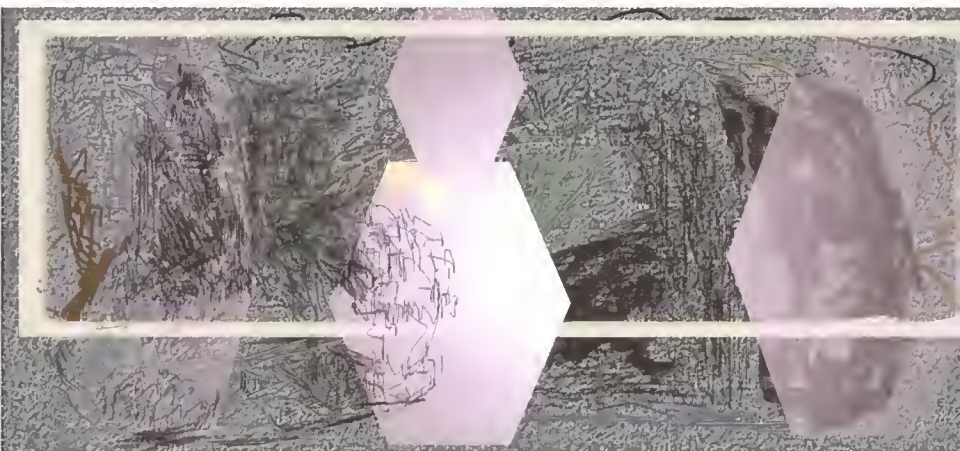
XING THE GREAT DIVIDE





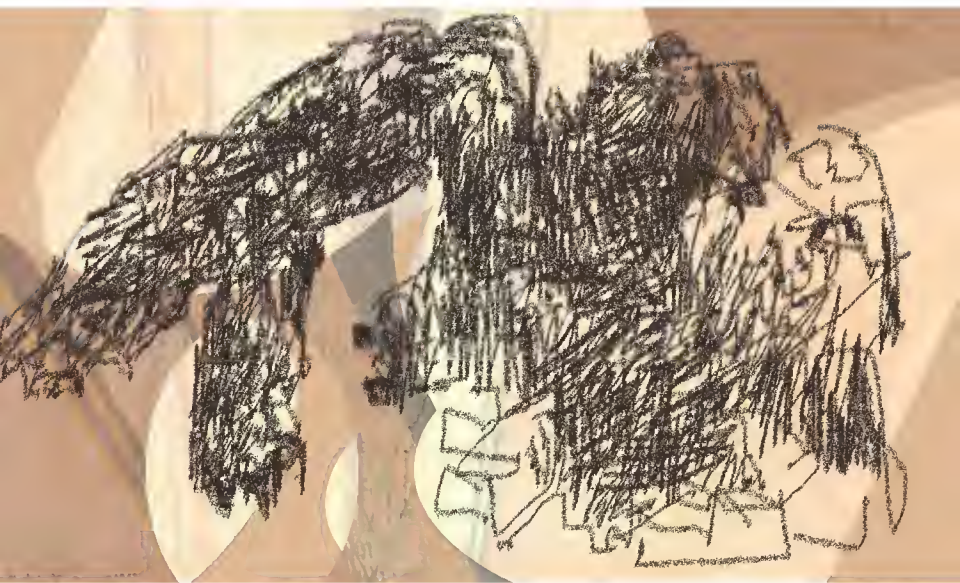


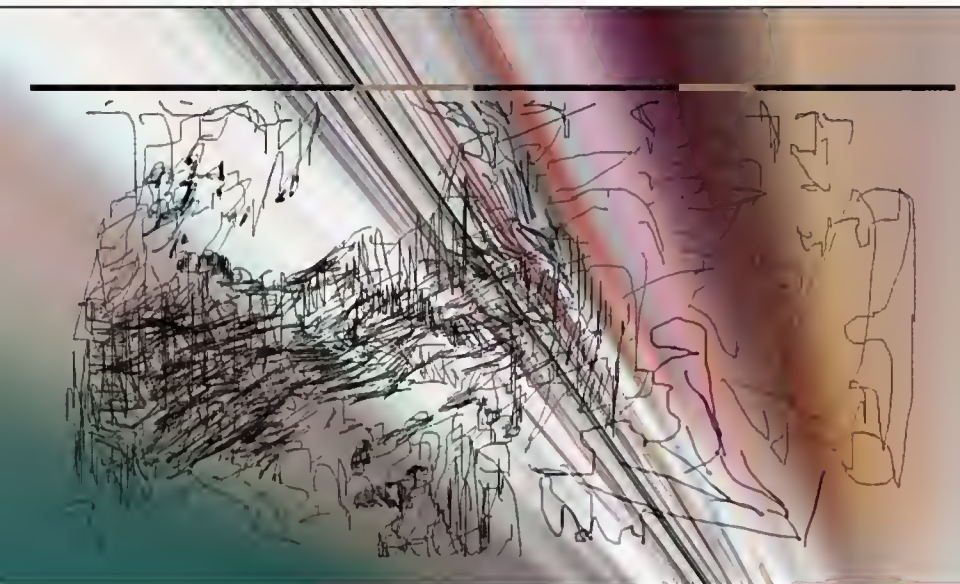



















SCIENTIFIC CORTICAL INTEGRATION





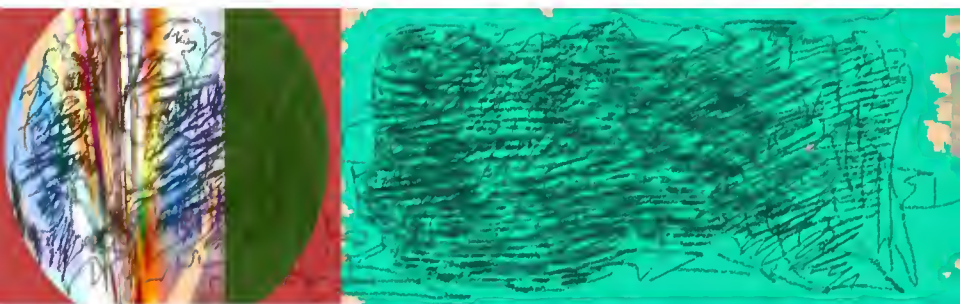
STYLUS MM.MNSR. KHIGHT IN MIRROR W. DOVE TAIL AND
SUCCESSIVE LENS FLARE OVER WRITE AND PHOTO FIELDS IN TIME.
AS NO SPACE RHABDO'S REED THE RHEA MODE





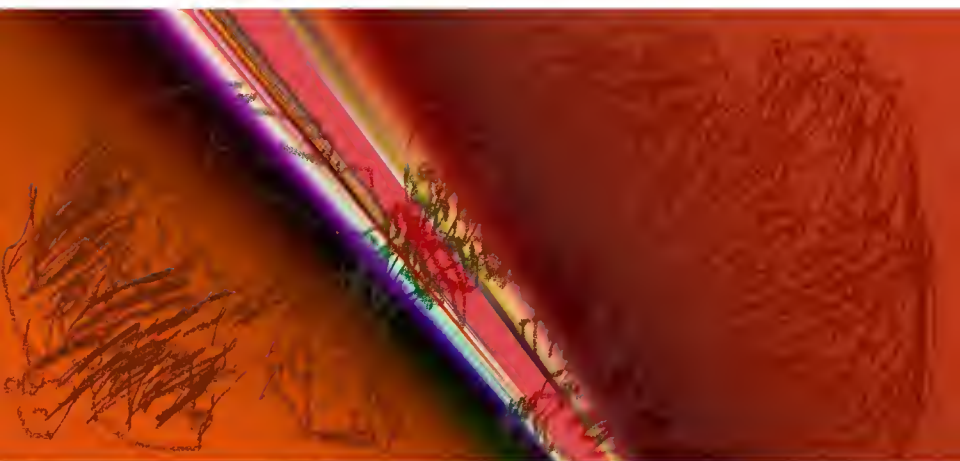


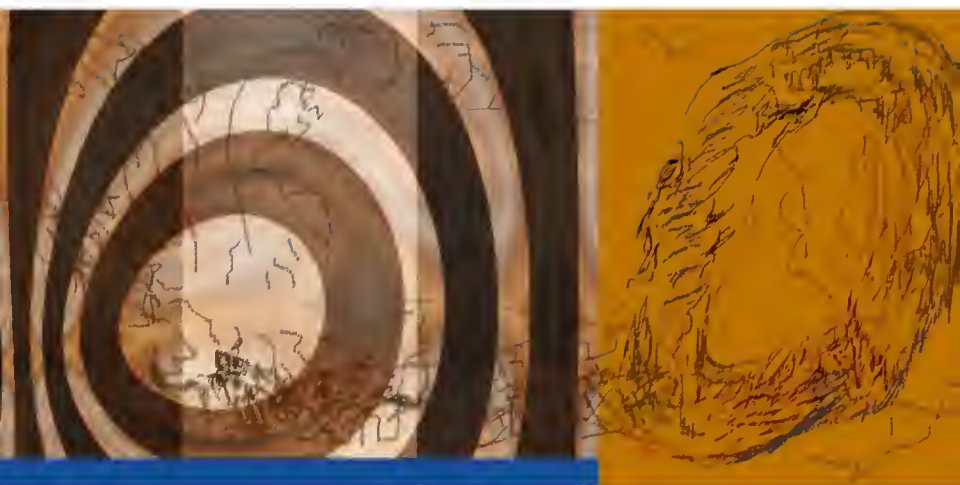


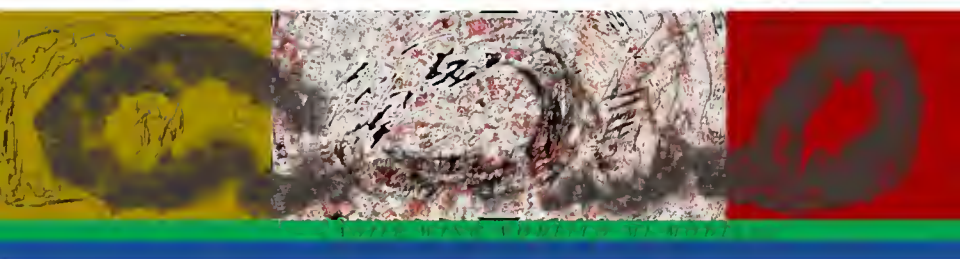


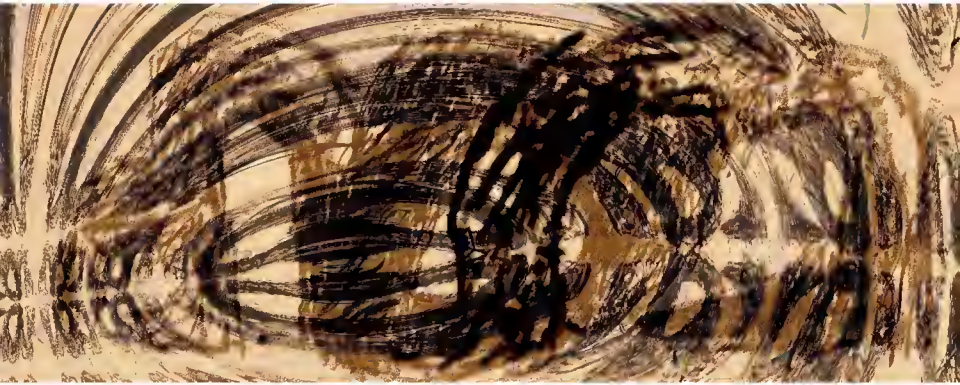


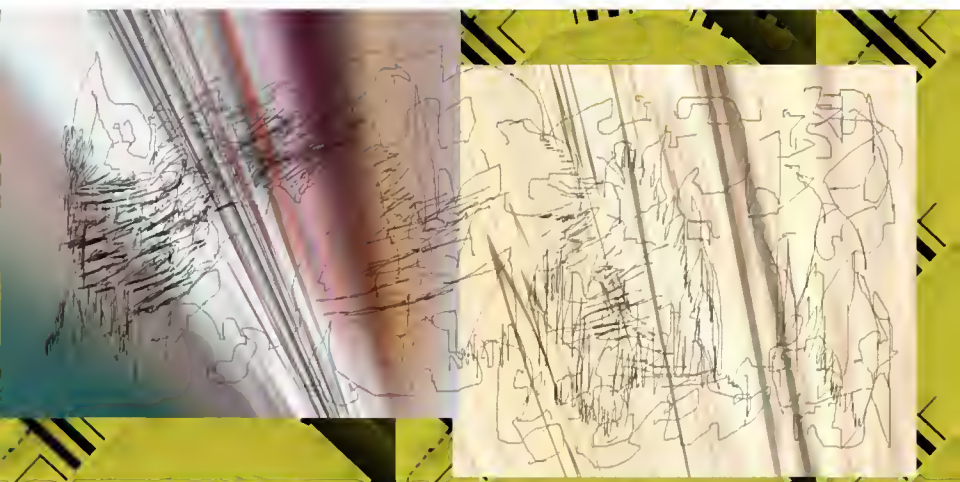




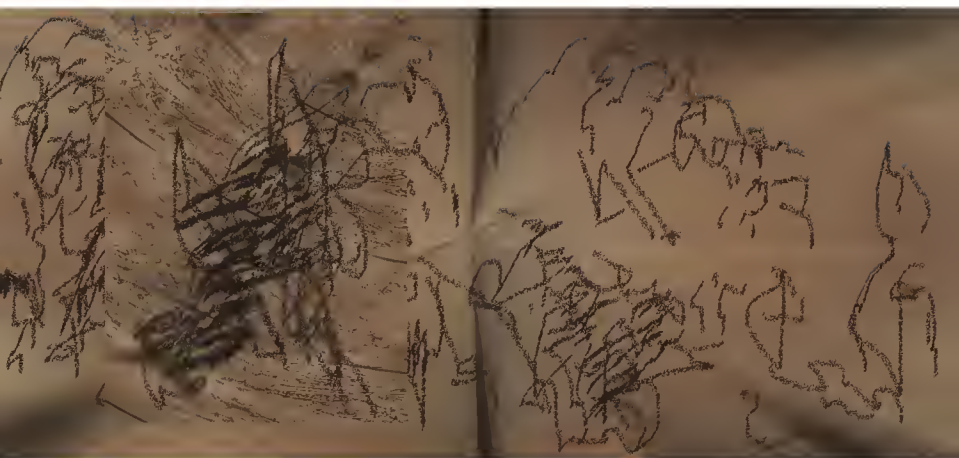




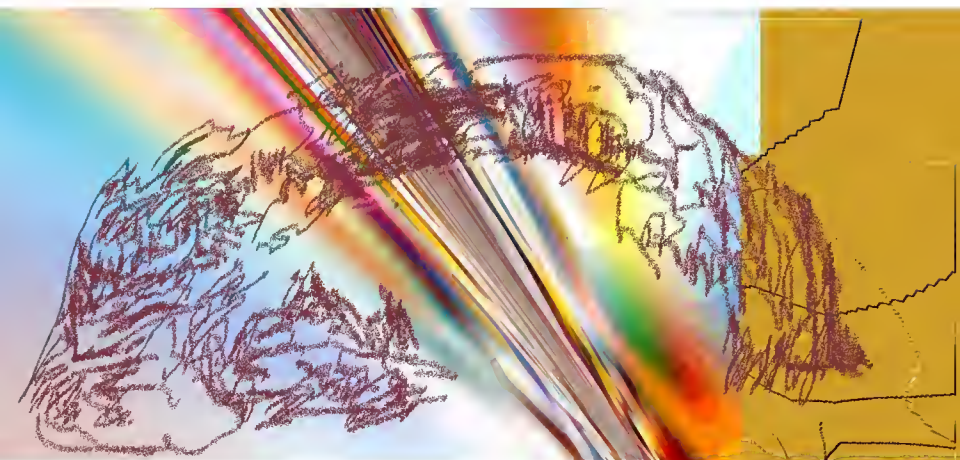






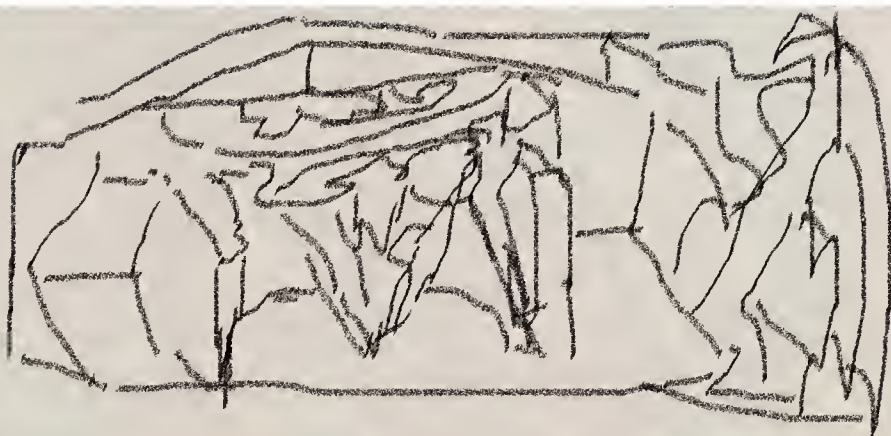






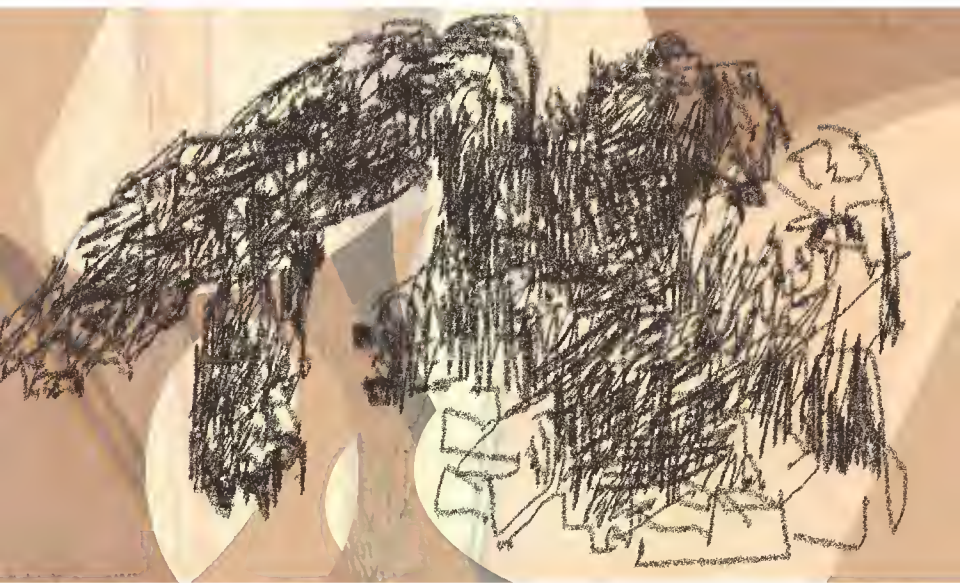


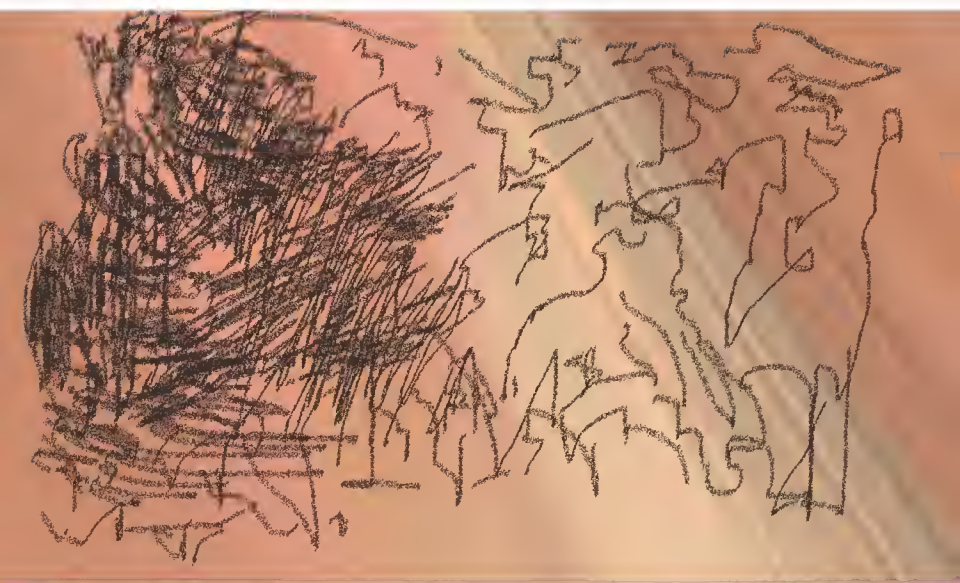




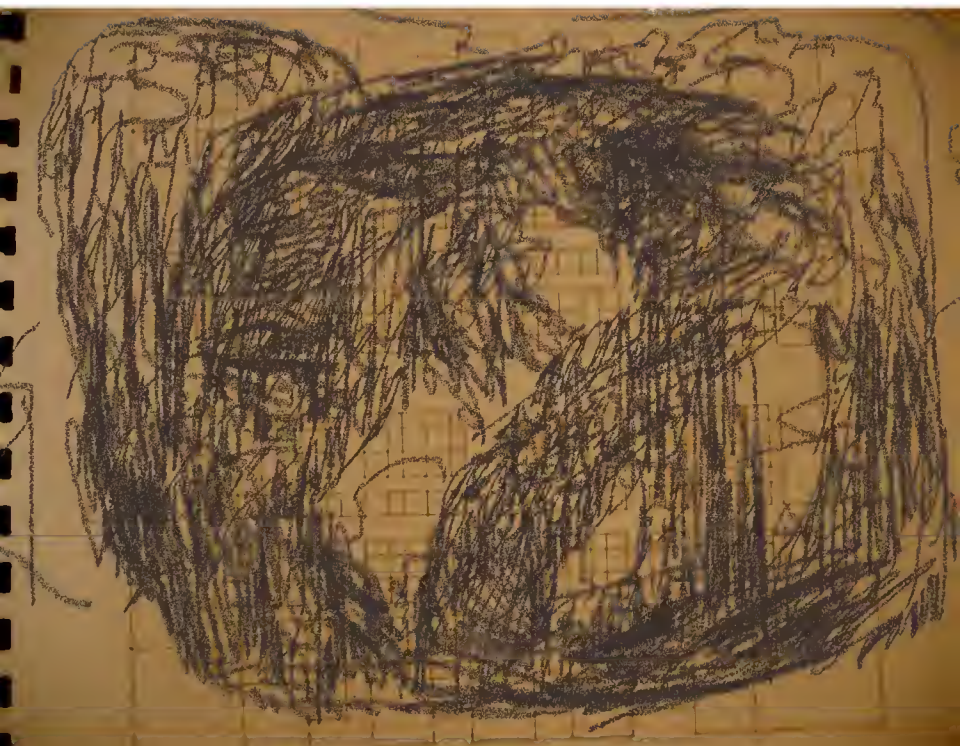
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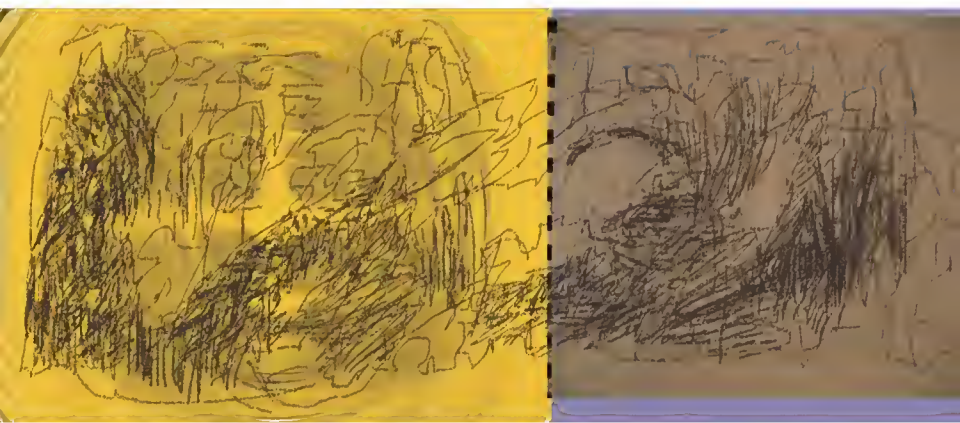








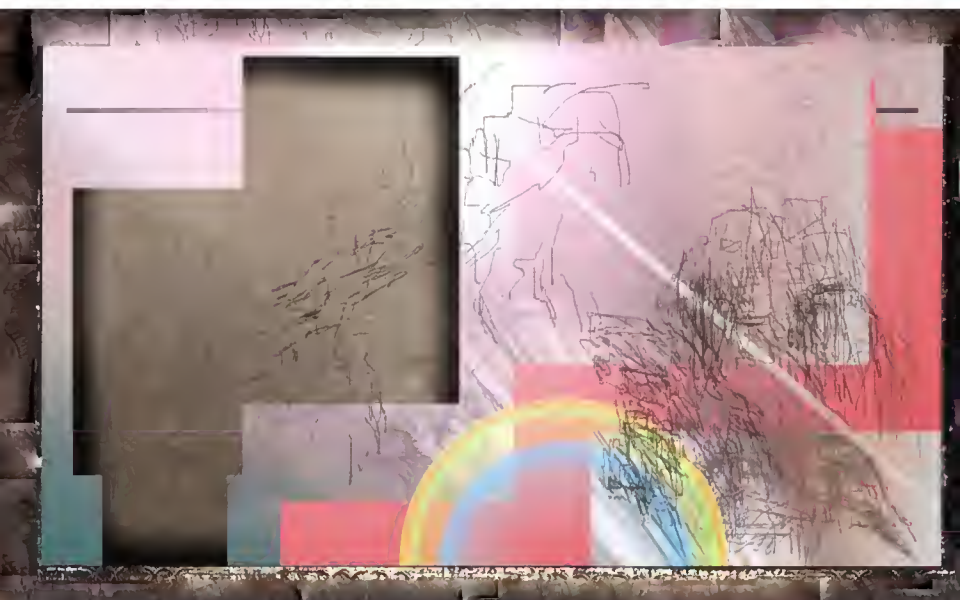
















HIGHT EXCITEMENT OF TIC
CKING OF 4TH DIM MTAL
OMS THROUGH COLLECTIV
TRIX OF PRIMAE FASCIA
ETCHBOOK FABRICIA